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yellow, and the others of that peculiar light blue that is so delicately tinted with faint purple and white. What shade of velvet will yield the richest effect with above colors?

AN AMATEUR, Norristown, Pa.

For the pale yellow iris use pale lemon yellow for the lightest parts and pale cadmium for the local tint; shade with a greenish brown. You will obtain exactly the color you need for the blue iris with an admixture of Antwerp blue, crimson lake and white. For pale shades the white must greatly preponderate. We should advise the velvet to be of a soft, neutral gray green.

#### BASS-WOOD PANELS.

SIR: Are bass-wood panels good for painting upon, and where can they be obtained?

OLIVE, York.

Bass-wood panels are not generally recommended, but an excellent authority on such matters assures us that he has used white wood panels for sketching for a number of years, and has found them very satisfactory. Indeed, he still prefers them, not to the exclusion of canvas, but before anything else, unless it may be panels of mahogany. We know of no one who makes them, but any sawing mill would turn them out for about a dollar and a half a dozen.

#### SUNDY QUERIES ANSWERED.

X. Z., St. Paul, Minn.—It is not possible to answer you without further data. Send the artist's name.

READER.—We answer ordinary questions by mail without charge. If the information supplied is sufficiently interesting, it is sometimes also published in our columns.

ETCHER, Newark, N. J.—Rhind's liquid ground ( $\frac{1}{2}$  lb. bottle costs \$1) is the best etching ground we know of. You can get it at John Sellers & Sons, 17 Dey Street, New York.

MRS. W. F. T., Mason City, Ill.—James B. Shepherd, 927 Broadway, will supply you with designs and materials for tapestry embroidery. He makes a specialty of them. You might also write to the Associated Artist, 115 East Twenty-third Street, also of New York.

MORTON, Cincinnati.—For etching on soft steel, use corrosive sublimate in solution with a little alum. For hard or ordinary steel, commercial nitric acid (half acid, half water). This is pretty strong. Add more water if it is necessary to weaken the solution. The time is a matter of experiment and judgment, and can only be learned by practice.

A., New York.—White mounts in gilt frames are useful where the wall is rather pale, or of mixed coloring, but should be excluded where the pictures hang on dark grounds. If the pictures are few and far apart, especially if "water-colors," they are best hung on quiet tones of not too dark color. If numerous, the tone of the ground may be strengthened with advantage. In the latter case, and for paintings in oil, a rich red has no rival as a ground color.

H. F., London, Can.—The acid used for etching on china and earthenware is the same as that for etching on glass, viz., hydrofluoric acid. For flat articles, such as tiles and plaques, the best plan is to have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre which, for flat articles, may be about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry it should be again coated with the black, and then covered all over with thin calico while the black is wet.

AN OLD SUBSCRIBER.—Undoubtedly it is necessary to employ complementary color in painting shadows. If you are shading a white flower you must certainly use combinations of the three primary colors. Black itself is made by mixing red, blue and yellow. Black and lemon yellow make an excellent shadow color for white flowers, but to render these shadows warmer and browner in parts a little red must be introduced. Never use ready-made black or brown alone for shadows, or they will certainly be heavy.

#### DOOR-ZITHERS.

AMONG fanciful additions to studios and bachelors' "dens" the little instrument called a "door-zither" has found favor of late, and it is, probably, destined to become still more popular. We give illustrations of two varieties, one being an adaptation of the ordinary toy-zither to this new purpose, while the other is made especially for fixing to a door. Miss Mary H. Skel, who suggests the arrangement of the zither in the lower illustration, well describes it: "There hangs upon my studio door," she says, "a little instrument called a zither. It is so sensitive that it vibrates with the slightest motion of the door, even a current of wind passing through the room being sufficient to set the delicate strings trembling. This zither is hung midway in the centre of the upper panels of the door, as indicated in the sketch. Above it is fixed a piece of oak moulding of the sort used for picture framing; in this seven little brass pegs are fixed, from which hang pendent seven silken strings, with a leaden sinker, like those used by fishermen, at the end of each. These weights are so arranged that when at rest each one hangs just clearing one of the wires of the zither. Thus placed they are set swinging with the slightest movement of the door, and striking upon the strings, produce the sounds. The strings are so regulated as to yield only the chord of C, because this is the normal chord, requiring neither sharps nor flats in its formation. The better the zither the more satisfactory will be the music; but a very gratifying result may be obtained from one of the toy-zithers, which may be bought at any general toy store for seventy-five cents. With this a key is given to regulate the tuning of the wires. When properly adjusted its sounds will be very faint, suggesting elfin horns or distant fairy music; but it will be very sweet as it chimes to welcome the coming or speed the parting guest."

The upper illustration shows one made for the purpose. Mr. Duveen, of Fifth Avenue, was possibly the first to introduce the door zither into New York. The novelty caught the taste of the artists, and Mr. William G. Chase soon had one upon his studio door, of the exact kind shown in our sketch. As it will be seen, the design of the zither has been considerably altered, and a lyre-shaped form, symmetrical and decorative, replaces the somewhat ungainly effect of the adapted zither. The seven neatly turned wooden pegs, from which hang the weights, project about an inch, and are more solid than the sketch indicates. The weights in this case are small leaden bullets, gilded for the sake of appearance. The zither itself is about an inch or an inch and a half wide, or, in other words, it projects so much from the door. Its weights drop just clear of the wires, which are regulated to a harmonious chord. The whole is finished in black, with incised gold lines, and forms a feature of the doorway not entirely unpleasing in its effect. Although with each movement it makes music, it is so faint and unobtrusive, that it fails to annoy in spite of the constant repetition of its tinkling melodies.

## School and Studio.

#### MIXED CLASSES IN THE LIFE SCHOOL.

THE question that has lately been agitating the Art Students' League of New York City has since been on the tapis in Paris. It is whether women students should be admitted in the same classes with men in studying from the life. When first brought up, Mr. Gérôme signified his assent to the principle, just as Mr. St. Gaudens did. The male students also were either indifferent or favorable to the change. But the journals, there as here, were not slow to point out the impropriety of the scheme. Mr. Gérôme thereupon himself condemned it, and explained his former expression of opinion by saying that it was meant only in a "Platonic"—that is to say, Pickwickian—sense. The schools of the Beaux Arts are uncomfortably crowded already, he adds, so that some of the young men attending them have to make their studies on the stairs. Mr. St. Gaudens showed perhaps less address but more consistency in his reply to the charge that he had attempted to introduce such a change in the Art Students' League. He had not introduced it, but he had not discounted it. It is proper to say that the question is not yet considered at an end in Paris. The Moniteur des Arts holds that it will yet be solved by some compromise.

#### ART EDUCATION IN FRANCE.

WRITING from Paris to The Detroit Free Press, Percy Ives gives some shrewd criticisms upon the methods of French tuition as compared with either American or English, that are especially interesting to all concerned in art education to-day. He says: "The systematic thoroughness with which art is taught in this country, from the simplest beginnings with the child of six or seven years, onward step by step through all intervening grades up to the Julian Academy and the Beaux Arts, has not, I believe, its equal in any other country of Europe. This is conceded by the English teachers of what is known as the South Kensington system in England.

"Throughout the entire school system of France it seems that there is an artificial selection of the fittest for continuance in special lines of art, of students showing proficiency in the particular branch chosen. This results in a wonderfully well-prepared class when these students finally reach the school where art is exclusively taught.

"In the common schools the little student begins to acquaint himself with the use of pencil and chalk, and with the simplest decorative forms. Here he learns to make the square, the circle, the cube, the triangle, the pentagon, etc., working from the flat, from casts from life and also from memory. In the primary schools these lessons are given three times each week by skilled professors, who have assigned to their care a certain number of schools.

"At the age of twelve or fourteen the student (if he is to continue the special study of art, and this is generally determined by his own proficiency and his own wishes) is transferred to a grade of school where art is treated as a relatively more important study than in the school he has left. There are in Paris six of these higher grade schools. They are large stone structures of massive architecture, having all the appearance of important public buildings. Here the general education of the student is also carried on, but especial care is given to art teaching. These schools are the nurseries where are reared the subsequent art workers of France in every branch of the industrial and higher arts. Here is taught drawing from the cast and from life, painting, sculpture, anatomy, perspective, wood-carving, tile decoration, designing and engraving. From here the next step for the student wishing to make art his especial study is the school of the Beaux Arts, this being also a government institution. Here the student may select for his life work painting, sculpture, engraving, designing or gem cutting, and here he has before him as an incentive the great prize given by the government, the 'Prix de Rome.' This prize, if given in painting or sculpture, means a four years' stay in Rome at the French Academy, with board and lodging, and a studio and 3000 francs a year besides. At the expiration of his term the student returns to France, where his 3000 francs per year is continued for four years more.

"To be eligible for this prize, one must be a citizen of France and under thirty years of age."

#### "HORSE PLAY" IN PARIS SCHOOLS.

THE Paris Schools have always obtained a reputation for horse-play and practical joking, and E. A. Rorke tells of a state of things in some of the Paris ateliers, and especially in the Ecole des Beaux Arts, that would not be tolerated here, for it is even worse than the hazing at West Point and Annapolis—that is, it is meaner and more humiliating. The nouveau or new comer is not only required to furnish money for drink and to make a guy of himself for the amusement of the students, but he has to run errands for the older men and do menial services about the place. Says Mr. Rorke: "I got into the Beaux Arts through the agency of the head of the Christian Brothers, for it needs a little influence for a foreigner to get in there, although it is to all intents a free school. On my first day I put up my wine money and sang my song and they let me off. But two or three days later another fellow came in, a Frenchman, and they made him strip to the buff when he gave his song. The sight of him capering on a platform made me laugh, and at that one of the ancients, a clever man, but a coarse fellow and a bully, said: 'What are you laughing at? You're a nouveau yourself. Get up there and strip.' An Englishman, who was at work beside me, said: 'Englishmen and Americans don't strip in this school.' At that the crowd set upon me, jammed me into a box and began to put candles around me to hold a wake. As three or four of them were sitting on me I could hardly breathe, and I pulled out a broken penknife and began jabbing at their legs. The Englishman ran out and brought in a countryman of his named Shaw, a strapping fellow who could thrash any man in the place, and he soon scattered the Frenchmen and pulled me out. He told them he would give them a walloping if they undertook to rough it on an Englishman or American again, and they let me alone after that. But they took it out on the Englishman who had brought Shaw to the rescue. Next day the bully of the school was very saucy to him, and a Greek, a double-faced cur, called out in English, 'Why don't you hit him?' The Englishman let out and thumped the bully in the face. Then the Greek began to howl in French, 'Out with him! Down with him!' and there was another row. Soon after the Englishman was informed officially that by a vote of the students he was expelled. That was a lie, because if any meeting was held we foreigners had heard nothing about it. However, the Englishman knew that if he stayed the French would take a sneaking revenge on him by daubing or cutting his canvas when he was out, and he preferred to take his dismissal. I got a pistol—empty—and took it to the school after that, but there was no more trouble. After all, we have no such schools here. They are taught by masters who give their services for the honor of art."

THE three chief Art Schools of New York are likely to have a busy winter session; for each has as many pupils as it

can accommodate comfortably, and one school was compelled to turn away several hundred applicants. This awakening to the value of art training comes mainly from those in humble stations of life; while the rich families have sent a few recruits to the Metropolitan Art School, those who work for their livelihood have come in larger numbers. Of course, these seven hundred pupils do not all intend to take up art as their chief pursuit; indeed, it is probable that a majority will only remain a year, at most, and the instruction for such time is so arranged that even in that short period they will acquire a certain amount of knowledge useful to them in after life.

THE New York Institute for Artist Artisans, at 140 West Twenty-third Street, has a long list on its roll for the Fall term. Mr. H. O. Havemeyer has given lately \$1000 to this institution, and among its patrons are to be found the chief industrial art firms of the city.

MR. GAREY has just completed a colossal head of Jupiter, after the antique, a copy of the Hermes of Praxiteles in the museum at Berlin, and a fine reproduction of the bust of the Apollo Belvedere, for the State normal school at Oneonta, N. Y. He has also just placed a reproduction in heroic size of the classic Niobe in the hall of the new Durfee High School at Fall River.

A NEW Art School has been opened in Norwich, Conn., connected with the Slater Art Museum of that city, and especially designed for residents therein and in eastern Connecticut. The present director is Miss Irene Ware, who was educated at the Yale Art School, and is a relative of Mr. J. Alden Weir, the well-known artist. There will be morning classes at nominal prices for the term, and evening ones at a charge for bare expenses only.

CHICAGO: EXHIBITION OF PAINTED CHINA.—The third annual exhibition held at the Western Decorating Works was in many respects an advance on previous years. Ceramic Art is proved to be still very popular in this country and to number its devotees from all classes of society. Mrs. President Harrison contributed two beautiful panels of her painting: one of Pansies, the other of Orchids. These were displayed on an ivory mantel draped with the national flag. Almost every State was represented, and it was interesting to notice how suitable most of the designs were for the objects they decorated. Miss M. A. Evans, of Cincinnati, showed some charmingly individual work, and in her table-ware specially supplied many useful lessons for the proper limitation of the art. Miss M. B. Alling, of Rochester, sent some very handsome specimens, some of the smaller pieces being perfect reproductions of the finest Austrian metal work. Miss Dodge's School of China Painting, Milwaukee, had a fine display; the airy grace of the French School of ornament being well sustained. Some of the pieces were almost too literal in their reproduction of foreign examples. Still, many showed promise of distinctly American work, notably a set from Connecticut decorated with Lilies of the Valley in conventional treatment. The Photo-Keramic Co., of Detroit, had an attractive exhibit, while the glass painted by Mrs. Louis Leonard, of Denver, won great praise. Among others who contributed work worthy of special notice were Mesdames Clark, Jenkins, Kettridge, Marsh, and Ordway; the Misses Brown, Cole, Evans, Lyster, Peeler, Laveron, Harrison, Webster and Wilcox, and Professor Jahn. All these and others ably seconded the efforts of Messrs. Grunewald and Brisher to raise the art of china-painting to its proper plane, and make Chicago the center of interest to all engaged in or attracted by the work. The yearly exhibitions, with their chance of comparing work by amateurs and professionals, are likely to yield fruit in the great display that is promised for the World's Fair, where we trust American women will be able to demonstrate to the world that when they will they can succeed.

MINNEAPOLIS.—There has just closed in this city a very important exhibition. The great number of works by well-known American painters—both those at home and those who reside permanently in Paris—together with splendid examples of many of the great French masters, marked this as an unusually interesting event, and showed that the Northwest is surely and rapidly advancing in appreciation of true art. Among the French masters Lhermitte was represented by his Salon picture, "The Hay Makers;" Dagnan Bouvier by his "Hamlet;" Bouguereau by his prize picture, "The Return of Spring;" Jean Paul Laurens by "A Hero;" François Flameng by "Molière at Versailles" and "The Old Fort at Dieppe;" Julien Dupré by "Milking Time" and "Returning from Market;" and Saint-pierre by "Soudja Sari," "Conversation" and "At Home." There were also two fine landscapes by Edward Yon; "Thoughts," by Cormon; a study for "The End of Summer," by Raphael Collin; "Italian Mother and Child," by L. Perrault; "Sunset," by L. Français; with examples of other masters as various as Van Marcke, Madrazo, Haquette and Grimlund. Among the exhibits by Americans were "The Last Voyage" and "The Palace of the Rajah," characteristic scenes in India, by Edwin Lord Weeks, who has the field there to himself; "Calling the Ferryman," by Daniel Ridgeway Knight; some forty studies and pictures, mostly in the Orient, by Frederick A. Bridgeman; Jules Stewart's much exhibited "After the Hunt Ball," with its pretty women and anglified Americans; "Consolation," an open-air picture of French peasant life, by Charles Sprague Pearce; Theodore Earl Butler's "Widow;" Walden's "Fog on the Thames" and "Fishing Boats at Boulogne," and examples of Arthur Parton, Bruce Crane, George Inness, Eaton, Van Elten, Murphy, Wyatt, C. S. Reinhardt, Boggs, Truesdell, Thomas Hovenden, Childe Hassam, Elizabeth Gardner, Hawkins, Sartain, Wigand, Nichols and Bacon.

The most important collection of Mesdag's marines ever brought together in this country occupied one entire room. They numbered over thirty examples and were mostly important pictures.

A collection of one hundred old masters from a private gallery in Aix-la-Chapelle were lent for this exhibition.

To the sculpture department, H. S. Adams sent his "Infant Bacchus," a portrait bust of Bert Harwood and a remarkable portrait bust of his wife, which received Honorable Mention in the Salon of 1888 and the same distinction in the Universal Exposition in Paris.

IN view of the beautiful show of modern porcelains, faience and cut glass at the Fifth Avenue premises now occupied by Messrs. Gilman Collamore & Co., it is easy to understand why they found it necessary to have a week's auction sale of old stock before vacating their Union Square quarters, last spring. Many of the Sévres objects are very attractive. A delightfully quaint vase has, at its base, a row of cupids as firemen, treated flat and conventionally in outline; higher up the vase breaks into flames, the colors being blended in a remarkably skilful way. A vase of great refinement is in the style of the First Empire, only with paté-sur-pâte medallions by Taxile Doat. The Rococo ruffles in Berlin china; in spite of its lawless ornament some of the examples are rich and extremely decorative. The Crown Derby Co. have also been drawn upon for some very characteristic vases, elegant in form and sumptuous in color and decoration. The array of both china and glass is amazing, and, while indicating greatly improved taste for good design on the part of the public, denotes uncommon knowledge and discrimination in its selection.